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Contents



8

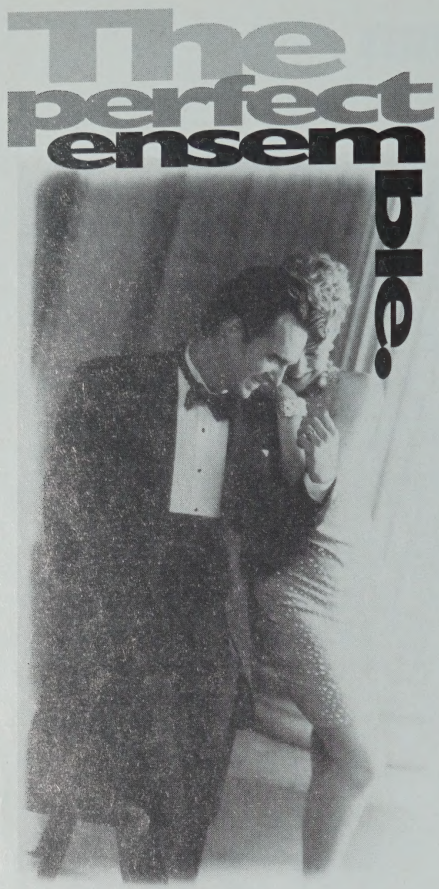
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8 **Alfred Quensel: World's Finest Flutist, 1869-1944**
The Chicago Symphony Orchestra's archivist Brenda Nelson-Strauss interviews Sally Storrer about the life and work of Alfred Quensel, the Orchestra's principal flutist from 1896 to 1926.

17 **The Program**

34 **Carl Orff: A Multifaceted Musician**
This year we celebrate the centenary of the birth of composer and educator Carl Orff. Huw Edwards profiles Orff's diversified career and discovers that there is more to him than *Carmina burana*.

58 **Complex Electra**
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Alfred Quensel: World's Finest Flutist, 1869-1944

On March 25, 1994, Brenda Nelson-Strauss, the Orchestra's archivist, interviewed Sally Storrer at her home in Wheaton for the Oral History Project. Mrs. Storrer recently donated a collection of papers, photographs, and music manuscripts belonging to Alfred Quensel, the Orchestra's principal flute from 1896 to 1926, to the Archives. The following excerpts relate family stories told to Mrs. Storrer by Quensel's daughter Chari (Charlotte) and highlights of Quensel's career translated by Mrs. Storrer from German biographies.



A young Alfred Quensel in Mannheim, 1890

Q: When was Alfred Quensel born?

A: Alfred Quensel was born on April 25, 1869, in Weida, Germany. His father was Dr. Gottfried Hermann Gottlob Quensel, a cantor at the Stadtkirche [state church] as well as a composer. His mother was Wilhelmine Ernestine (born Reihl), and his wife was Ottilie Agnes Elisabeth Nagel, called "Tilla." She was born in 1869. Her father was Rudolph Karl Nagel, a violinist, and her brother Albert was a violinist in the [Berlin] state opera orchestra.

Q: Where did Alfred study?

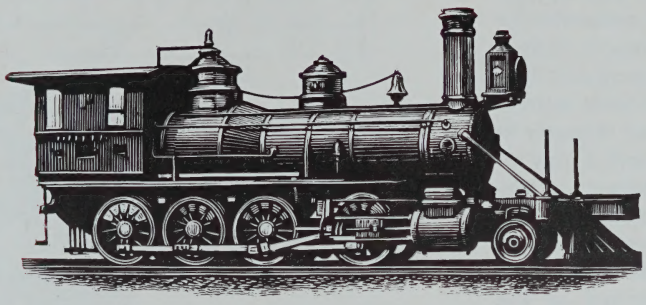
A: After studying at home, he attended the Orchesterschule [orchestra school] in Weimar, where he studied for four years under the virtuoso Theodor Winkler. His second subject was the cello, taught by Friedrich, and he also studied piano and harmony with Bernhard Schulze. Quensel quickly became a soloist because of his excellent performances—I believe he was about fourteen. So, obviously, he was very gifted. Now when he was [at school] he played in concerts as solo flutist. Franz Liszt often attended these performances, with a chain of students, and Liszt took a great interest in Quensel.

Q: How old was he when he graduated?

A: Well, he would have been about eighteen. Then, in 1887, through an acquaintance from his home town, he was recommended for his first engagement—six months in the Hotelkapelle in Lugano, Switzerland, where the band played daily concerts in the beautiful Hotelpark.

In the winter, other members of this band went to Genf, but Quensel returned to Germany to fulfill his military obligation. After only four weeks, he was accepted in the Regimentskapelle—the best military band, directed by Kapellmeister Schirbel. And because he was a hard worker and an excellent soloist, Quensel came to the attention of the Mannheim National Theater, which was operated by Felix Weingartner and Ferdinand Langer, who asked that Quensel be permitted to leave the regiment.

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So after two years, he was freed from his military duty.

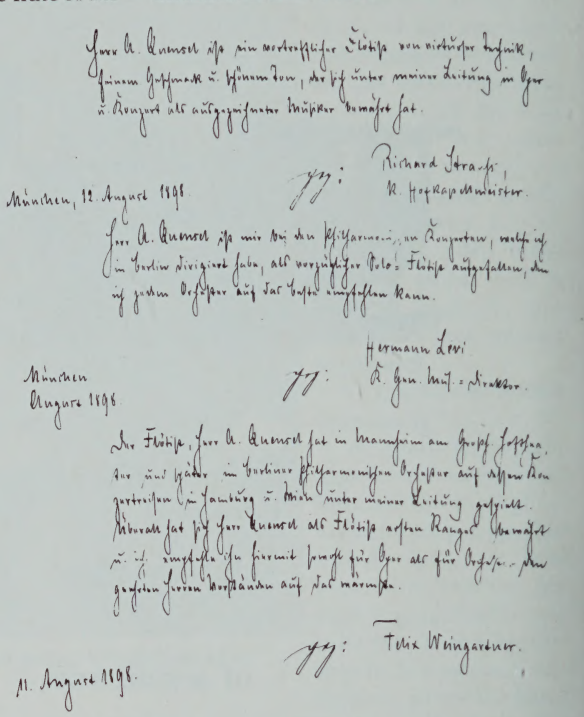
In 1889 Quensel became solo flute of the Mannheim National Theater. Here he had time to study and this was when he began to compose, including a flute concerto. In 1891 Theodor Winkler retired, and the head manager in Weimar wanted one of Winkler's students to take his place, so three of his best students—Rost in Bremen, Könitz in Gotha, and Quensel—auditioned at the Weimarer Hoftheater. Among those Quensel played for were Eduard Lassen and Richard Strauss. He played the Andante from the concerto by Molique accompanied by Lassen and the first movement of his concerto accompanied by Richard Strauss.

Q: He played his own concerto?

A: Yes. He was so good that he won the audition. But the joy of succeeding his famous teacher didn't last long, because that same year the position of solo flute for the Berlin Philharmonic became open. He auditioned in Berlin, where he was one of twelve candidates. But his playing was so impressive that he immediately got the position.

Q: Who was the conductor of the Berlin Philharmonic at that time?

A: Hans von Bülow. This was a very wonderful time for Quensel in Berlin. He had great success as a soloist and a number of students, and the orchestra's many tours offered variety and new impressions. One of the greatest trips he made with the orchestra was to Russia—Chari mentioned this to me several times—where he was solo flutist for the crowning of the last czar of Russia in May 1896. The concert was held in the German Embassy in Moscow. The Berlin Philharmonic was then under the direction of Karl Muck.


Herr A. Quensel ist ein vortrefflicher Flötist von virtuoser Technik, feinem Geschmack u. schönem Ton, der sich unter meiner Leitung in Oper u. Konzert als ausgezeichneter Musiker bewährt hat.

München, 12. August 1898

Richard Strauss, K. Hofkapellmeister.

Herr A. Quensel ist mir bei den Philharmonikern, im Konzertsaal, welche ich in Berlin dirigiert habe, als vorzüglicher Solo-Flötist aufgefallen, den ich jedem Orchester auf das beste empfehlen kann.

München August 1898

Hermann Levi, K. bayr. Hof-Kapellmeister.

Der Flötist, Herr A. Quensel hat in Mannheim am Hofe Hofkapelle und später im Berliner Philharmonischen Orchester auf allen Konzertreisen (in Amerika) u. sonst unter meiner Leitung gespielt. Während dieser Zeit hat sich Herr Quensel als Flötist ersten Ranges bewährt u. ist mir empfehlenswerth sowohl für Oper als für Orchester- sowie gesetzten sonstigen Vorträgen auf das wärmste.

11. August 1898.

Felix Weingartner.

Alfred Quensel brought to America the personal recommendations of Richard Strauss and the eminent conductors Felix Weingartner and Hermann Levi.

And then he had to make a very difficult decision again, because in 1895 flute virtuoso Vigo Andersen of the Chicago orchestra passed away. Now the Thomas Orchestra in Chicago had a very high reputation—it had the best instrumentalists in all the world and to fill this position Theodore Thomas contacted Quensel—he was already known across the Atlantic—but he had to turn it down. Thomas offered him a contract three times and Quensel had to keep turning it down because the Berlin Philharmonic thought that he hadn't really fulfilled his contract there.

Finally, in 1896, Thomas offered a contract to him again—and Quensel accepted. In America his beautiful flute playing was

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greatly admired. He played a silver flute with gold keys made by the Leipzig firm of Otto Mönnig. He had a very beautiful tone combined with brilliant finger technique and a sensitive, very tasteful delivery. For over thirty years he appeared with the Chicago Symphony Orchestra and he prepared many flute works—arrangements, adaptations, and student materials. He also traveled throughout the United States with the Orchestra. In 1927 he retired and went home to Weimar.

Q: Where did he live in Chicago?

A: The Quensels lived at 1522 Hood Avenue. Maria Stange Hernandez [the daughter of Chicago Symphony trombonist Gustav Stange (1904-1929)] lived at 1446 Hood Avenue, so there were quite a few musicians in the neighborhood.

Quensel had a large number of students, and here is an interesting letter [to Chari] from Bertie Gronberg [of San Diego]:

> . . . I shall never forget [your father]. He used to scold me soundly when I didn't know my lesson and I would cry and when it was all over he would say, "Now Bertie, come now and we will have a good cup of coffee and into the kitchen we would go and your mother would have coffee with boiled milk and eierbrot. I still remember eierbrot and wish that I could make it as good as your mother did.

Q: What else can you tell us about Alfred Quensel in Chicago?







Top: Alfred Quensel with his wife Ottilie and their daughter Charlotte at their home on Hood Avenue in 1914. Middle: Alfred Quensel (standing, left) entertaining fellow Orchestra musicians and their families at his Hood Avenue home, circa 1916. Among those pictured here are bassist William Speckin (center, raising stein), trombonist Gustav Stange (seated, second from left), and fellow flutist Curt Baumbach (seated, right).
Bottom: The Quensel family enjoys a picnic near the lake with the families of trombonist Gustav Stange (left) and horn player Max Pottag (right), circa 1915.

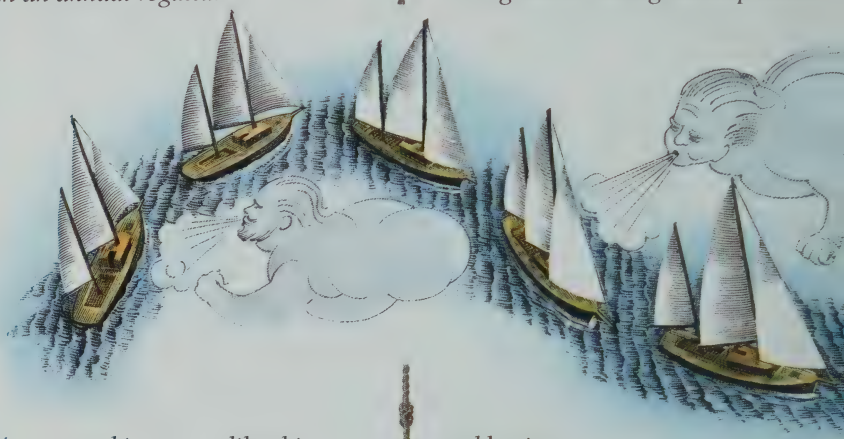
A: Quensel was a true Prussian and he commanded a great deal of respect. But the Quensels were also very kind people. I read in one of the letters from Maria Stange that the Quensels had dinner parties for members of the orchestra and the Busch Temple Theatre. They were very

continued on page 32


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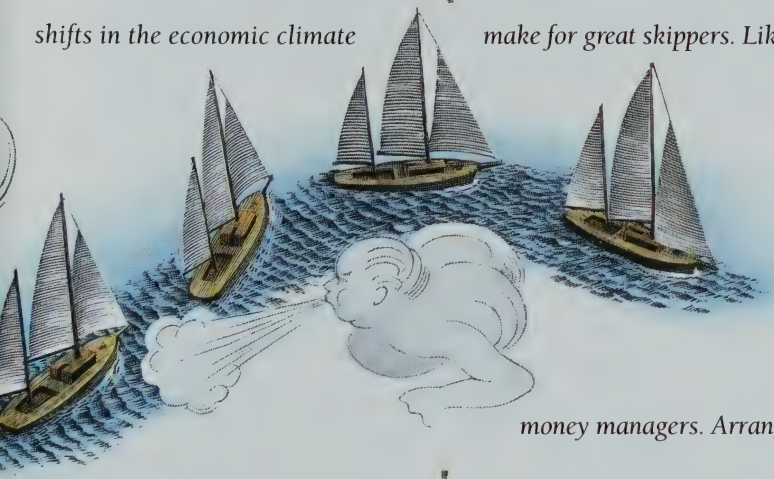
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Contents

19 **Program:**
February 19
Handel & Haydn Society

28a **Profiles**

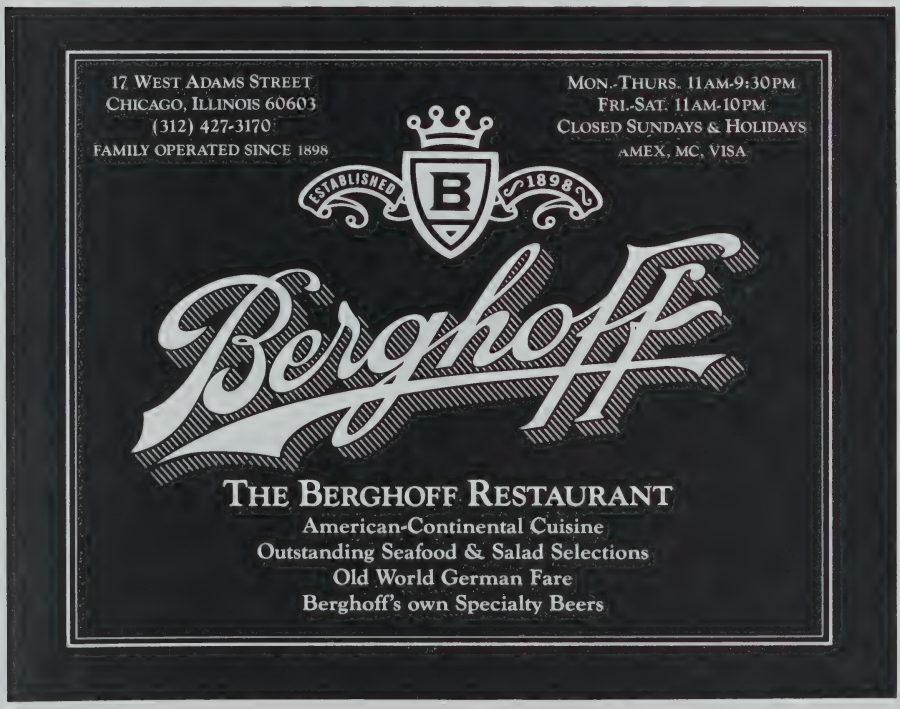
44a **Program:**
March 10
Lincoln Center Jazz Orchestra

44b **Profiles**

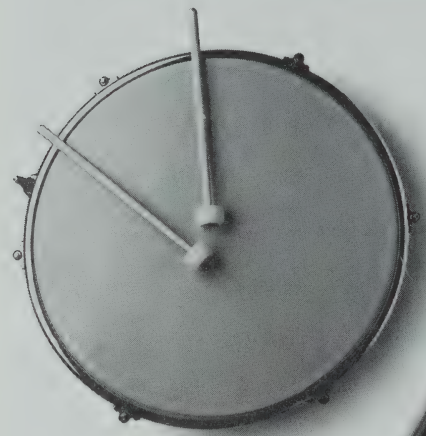
65 **Hall Directory and Patron Services**

68 **Ticket Information**

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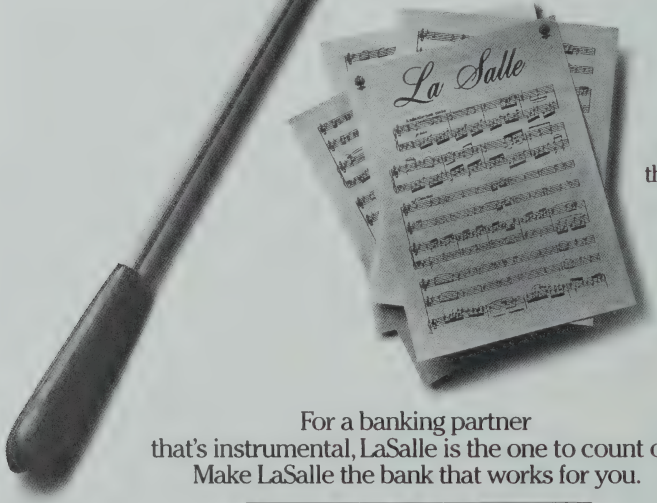


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Died July 28, 1750, in Leipzig, Germany.

Brandenburg Concerto No. 4 in G Major for Violin, Two Recorders, Strings, and Continuo, BWV 1049

For much of the musical public, the most persistent image of Bach is that of the elderly paterfamilias, settled more or less comfortably in Leipzig, where he spent the last twenty-seven years of his life as cantor of Saint Thomas's Church; composed the bulk of his religious music, his keyboard concertos, and some of his organ music; and died without finishing *The Art of the Fugue,* leaving behind sons far more renowned as composers than he ever was during his lifetime. Bach was by no means unknown to his colleagues, though, and it might be remembered that when he went to Leipzig he did not sever his ties with his previous employer, the young Prince Leopold of Anhalt-Cöthen, in whose service he remained for a time with the honorary title Kapellmeister von Haus aus (nonresident music director). That Bach would wish to continue that relationship is hardly surprising, for he counted the six years he spent as Leopold's Kapellmeister (1717 to 1723) as the happiest period of his life, and the exuberant spirit of the instrumental music he wrote during those years appears to reflect that feeling.

The prince, himself an accomplished performer on the viola da gamba, was not much interested in sacred music or in vocal music of any kind, but maintained a first-rate little orchestra which included virtually every instrument then in use; Bach was encouraged to compose music that would exploit the virtuoso qualities of the various players. At Cöthen Bach composed his violin concertos (subsequently adapted as keyboard concertos), at least two of the four orchestral suites, many of the great organ and harpsichord works, the sonatas and partitas for violin solo, the gamba sonatas (initially performed by Leopold himself with Bach), the suites for solo cello, and the six *Brandenburg* Concertos, each for a different combination of instruments, which constitute his most ambitious and varied collection of instrumental works.

As the name of this justly celebrated collection indicates, these concertos, in contradistinction to the other works in this list, were not written *for* Cöthen. Some time in the fall of 1718, the prince sent Bach to Berlin to order a harpsichord; it was probably then that he met the margrave of Brandenburg and received his commission for a set of concertos, which he did not deliver, however, until the end of March 1721. While the margrave must have found them worth waiting for, they were not all new works; at least four were revisions of material composed several years earlier. In some instances, the

revision involved expansion of the original one-to-a-part instrumental body, in some a substitution of different instruments for those originally specified, and in some the insertion of additional movements. The set as a whole carried the old concerto grosso form to its highest level and also introduced stunning prototypes of the modern solo concerto; the Fourth Concerto, one of the last two in the set to be composed, might be said to represent a sort of synthesis of both styles.

Nominally, this work calls for a concertino of solo violin and two recorders, but in various sections it suggest itself as a violin concerto with obbligato recorders prominent in the accompanying body. Bach indicated the recorders as *flauti d'echo*: there are charming echo effects between the two in the opening movement, and in the slow movement both the recorders and the violin echo the utterances of the string body.

While flutes replace the recorders in most modern performances of this concerto, the distinctive sound of the latter instruments seems to have a good deal to do with the character of the work. The Italian term for the recorder is *flauto dolce* (sweet flute) and Bach's use of the instruments here certainly exploits their distinctive sweetness, but in a bright and vivacious way that is at all times elegant, never bordering on the saccharine or syrupy. In the opening Allegro, one of the most splendidly developed movements in the entire *Brandenburg* cycle, the recorders might appear in a sense intermediaries between the violin and the orchestral body, much of the material passing through them rather than directly between the other two elements of the ensemble. Violin and recorders present themselves as more of a team—the three together as a single unit in dialogue with the strings—in the tranquil Andante. The original relationships are resumed in the final Allegro, a complex and vigorous fugue in free style.

While Bach apparently did not compose this concerto in any other form before creating the one in which we know it today, he did produce a second version of it after he settled in Leipzig. In the 1730s, when he set about transcribing his violin concertos as harpsichord concertos, he adapted this work as the sixth in that series, the Concerto in F major, BWV 1057, retaining the recorders in the instrumentation.

Missa brevis in G Minor, BWV 235

The magnificent Mass in B minor which Bach produced near the end of his life was his grandest setting of the mass, but not his only one. Some ten or twelve years earlier, probably in the years 1735 to 1737, he produced four *missae breves* (BWV 233-236), all a good deal shorter, and none suitable for Roman Catholic liturgical use, since each comprises only a Kyrie and a Gloria. These are sometimes referred to as "Lutheran Masses," a rather misleading term, though it does stem from the situation in Bach's time—in which many Protestant churches, and particularly those in Leipzig, made regular use of portions of Catholic ritual. Numerous setting of the Magnificat, the Gloria, and Sanctus reflect this long-sus-

tained tradition, and it is widely thought that the three biggest portions of what eventually became the B minor mass itself may have been assembled originally for use in a "Lutheran Mass," or *missa brevis.*

The word "assembled" is used deliberately, for the Mass in B minor was compiled in large part from materials Bach had used earlier in his various church cantatas, and, with the exception of the Kyrie in BWV 233 and possibly that of BWV 234, the four *missae breves* were assembled entirely from those sources. Such recycling was by no means uncommon in Bach's time: he and his colleagues frequently made use of a good tune more than once and borrowed from one another as well as from their own works, in both instrumental and vocal categories. Bach turned violin concertos by himself and Vivaldi into keyboard concertos, and he fitted out several of his secular cantatas with new texts to serve as sacred works, much as Handel adapted secular vocal pieces he composed in Italy for use in *Messiah.* All the material Bach adapted from his cantatas for use in his masses, however, was somewhat more specifically suited to such use, in that each such piece had been composed for a sacred text in the first place, and in each case a text conveying the same sort of spiritual message or mood as the respective section of the mass for which the music was reused.

The *Missa brevis* in G minor is in many respects the most interesting and substantial of Bach's four works in this form. It is the only one in a minor key; in Bach's usage this hadn't the sort of dark or tragic significance it took on from Mozart's time forward, but it did make possible some subtle and effective coloring that served well the emotional thrust of the joyous sections as well as the more reflective or solemn ones. Moreover, Bach drew all the material for BWV 235 from only three of his earlier cantatas, all of which were composed in the same year (1726), while the sources of the three companion masses are not only more numerous but also scattered over a wider period; and for the most part he retained the original orchestration of the respective cantata pieces. These factors might be said to give the G minor a somewhat fuller sense of integration than the other *missae breves.*

The music of the Kyrie originally served as the opening chorus of the cantata BWV 102, *Herr, deine Augen sehen nach dem Glauben,* composed in August 1726 for the Tenth Sunday after Trinity, with oboes added to the orchestral strings and continuo, and a text from the Book of Jeremiah ("Lord, are not Thine eyes upon the truth? . . . Thou hast consumed them, but they have refused to receive correction . . . ") that might almost be regarded as an elaboration (before the fact) of the thought expressed so concisely and poignantly in the Kyrie. Structurally, in any event, the three-part layout of the original was perfectly suited to the design of the Kyrie–Christe–Kyrie sequence.

The opening chorus of the Gloria was adapted from the corresponding section of the cantata BWV 72, *Alles nur nach Gottes Willen,* for the Third Sunday after Epiphany. The subsequent sections all come from the cantata BWV 187, *Es wartet*

auf dich, for the Seventh Sunday after Trinity, again with oboes in the orchestra; the "Gratias agimus" from the bass aria "Darum sollt ihr nicht sorgen"; "Domine Fili" from the alto aria "Du Herr, du kronst allein"; "Qui tollis" for tenor from the soprano aria "Gott versorget alles Leben," and the concluding "Cum sancto spiritu" from the cantata's first chorus, one of Bach's great three-part structures representing the mystery and splendor of the Trinity, with a splendid fugue as its centerpiece.

MISSA BREVIS IN G MINOR, BWV 235

Kyrie

Kyrie eleison.	Lord, have mercy upon us.
Christe eleison.	Christ, have mercy upon us.
Kyrie eleison.	Lord, have mercy upon us.

Gloria

Gloria in excelsis Deo.	Glory be to God on high,
Et in terra pax hominibus bonae voluntatis.	and on earth peace to men of good will.
Laudamus te. Benedicimus te.	We praise thee, we bless thee,
Adoramus te. Glorificamus te.	we worship thee, we glorify thee.
Gratias agimus tibi propter magnam gloriam tuam.	We give thanks to thee for thy great glory.
Domine Deus, Rex coelestis,	O Lord God, heavenly king,
Deus Pater omnipotens.	God the Father almighty.
Domine Fili unigenite Jesu Christe.	O Lord, the only begotten Son, Jesus Christ.
Domine Deus, Agnus Dei, Filius Patris.	Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi, miserere nobis.	Thou that takest away the sins of the world, have mercy upon us.
Qui tollis peccata mundi, suscipe deprecationem nostram.	Thou that takest away the sins of the world, receive our prayer.
Qui sedes ad dexteram Patris, miserere nobis.	Thou that sittest at the right hand of the Father, have mercy upon us.
Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe.	For thou alone art holy, thou alone art the Lord, thou alone, Jesus Christ, art most high.
Cum sancto spiritu in gloria Dei patris.	With the Holy Ghost in the glory of God the Father.
Amen.	Amen.

GEORGE FRIDERIC HANDEL

Born February 23, 1685, Halle, Germany.
Died April 12, 1749, London, England.

Sonata in G Minor for Oboe, Strings, and Continuo, HWV 404

The Sonata in G minor, actually a little concerto for oboe and strings, was unknown from Handel's time until well into our own; it was discovered by the Handel scholar Anthony Hicks about twenty years ago and first saw publication in the Handel Edition of 1979. It has not been possible to date this piece with any certainty; the form in which Hicks found it, in the collection of the earl of Malmesbury, was a copy of the score made in 1727 by Handel's pupil and copyist John Christopher Smith, Jr., but it was surely composed earlier than that—most likely at some time between 1718 and 1720.

Such pieces, whether headed concerto or sonata, were sometimes provided by Handel for use as introductions or intermezzos to his oratorios and other choral works. A note in the Handel Edition points out similarities in this work to the instrumental introductions to some of the Chandos anthems and suggests it may have been written for a similar purpose. It is, in any event, being put to such use in the present concert.

There are four movements, in the traditional slow-fast-slow-fast pattern of the *sonata da chiesa*. Handel took the themes of the two outer movements from earlier works in different forms; the one in the opening movement first appeared in 1708 or 1709 as the aria "Cara pianta" in his Italian cantata *Apollo e Dafne*, and was recycled twice again in opera he composed in London—in the aria "Cerco in vano" in *Tamerlano* (1724) and in the chorus "Dall' orror di notte cieca" in *Alcina* (1735). The concluding movement's theme also is the basis for the Fugue in F minor that stands as second movement in the last of the eight suites in his first collection of pieces for harpsichord, composed in 1718.

Dixit Dominus

Handel's interest in Italian opera drew him to Florence in the fall of 1706, and the three and a half years he spent in Italy constituted a sort of graduate course in bringing together the elements of the musical character we now recognize as "Handelian." Prominent among these was a natural predisposition to an essentially Italian style of brilliance and animation that was to inform his sacred works and his instrumental compositions as well as those for the stage, and the *Dixit Dominus* is one of the grandest, as well as earliest, confirmations of his mastery of this style and its integration into his own personal language. Nearly four decades later, he would imaginatively recycle material from his Italian secular works for use in the utterly unrelated *Messiah*; the *Dixit Dominus* as a whole might be said to prefigure much of the form and substance of his English oratorios, particularly in its rhythmic activity and vocal coloring, and, by no means incidentally, in having a text from the Old Testament. The *Dixit*, though, was surely designed for use in Christian worship, and per-

haps calls for more direct comparison with such works as Bach's Magnificat and even the Mass in B minor than with Handel's own oratorios.

This elaborate setting of Psalm CX (with the customary appended Gloria) for solo voices, chorus, strings, and continuo was one of the earliest and most significant large-scale works Handel composed on Italian soil. It was written (or in any event completed) shortly after his arrival in Rome in the early part of 1707, about the time he completed his twenty-second year; we do not know when or where it was first performed. It may have been intended—together with the contemporaneous *Nisi Dominus* and the second of his two settings of the *Laudate pueri*—for performance at the celebration of the feast of the Madonna del Carmine on July 16 of that year (as all three of these texts would have been included in the Carmelite Vespers); it may have been intended to stand on its own for an Easter service well before that date; it may even have been performed in both contexts, or in neither. We may never have clarification of this point, but we do have the music and what it tells us about Handel in Italy.

The work is laid out in eight sections. The opening one, with a concise but dramatic orchestral introduction in G minor, sets a mood at once solemn and tense. Handel strikes a further dramatic effect with the use of a cantus firmus based on an Easter chant for the words "donec ponam inimicos tuos scabellum" (until I make thine enemies thy footstool), set against the opening material.

No. 2, the first solo aria, "Virgam virtutis tuæ," is for countertenor with only continuo accompaniment. It is followed by the soprano aria "Tecum principium in die virtutis," with the full string complement. Both of these florid pieces show the clear influence of the solo cantatas of Alessandro Scarlatti.

No. 4 is a sort of dialogue for chorus and orchestra which signals an upturn in dramatic intensity that is to continue to the end of the work. It opens with the recitative "Juravit Dominus, et non pœnitebit eum" (The Lord hath sworn, and will not repent) for the chorus, by way of preface to a vigorous orchestral allegro. The allegro winds down (punctuated with reiterations of the word "non"), only to return with redoubled vigor in a showy fugato before exhausting itself and fading to pianissimo.

In the fifth movement, the choral statement "tu es sacerdos in æternum," Handel may well have set out to demonstrate to his Italian audiences that he had not come to them ungrounded in counterpoint. It is succeeded by an out-and-out virtuoso tour de force in which soloists, chorus, and orchestra are all exploited for their color and dramatic effects. If Handel was indeed displaying his already acquired contrapuntal skills in no. 5, here he was surely reveling in the lessons he had learned from the Italians in using part writing to produce the most graphic dramatic effects. The self-contained mini-drama of this tripartite movement reaches its peak in its evocation of a holy army on the march, achieved with the simplest of means: the repetition of the word "conquas-

sabit," in an emphatic staccato by both chorus and orchestra.

Following this martial episode is a pastoral and reflective section for the two sopranos and the men of the chorus, an interlude of calm and rededication before the celebratory final chorus. This concluding fugal Gloria is as stunning a piece as Handel produced in his Italian years, pointing surely and confidently to the glories to come in England. The Easter chant heard as cantus firmus in the opening movement is recalled as one of the three subjects of the very free fugue on which the first part of the finale is built, and at the end (the setting of the words "Et in sæcula sæculorum"), Handel broadens his range of dramatic color still further by pushing the choral sopranos and basses to new highs and lows, respectively.

Richard Freed is a music critic and program annotator based in Washington, D.C.

The text for *Dixit Dominus* is on page 28.

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DIXIT DOMINUS (Psalm 109)

Dixit Dominus Domino meo:
Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.

The Lord said unto my Lord,
sit thou at my right hand, until I make thine enemies thy footstool.

Virgam virtutis tuæ emittet Dominus ex Sion: dominare in medio inimicorum tuorum.

The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies.

Tecum principium in die virtutis tuæ in splendoribus sanctorum: ex utero ante Luciferum genui te.

Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth.

Juravit Dominus, et non pœnitebit eum.

The Lord hath sworn, and will not repent.

Secundum ordinem Melchisedech tu es sacerdos in æternum.

Thou art a priest for ever after the order of Melchizedek.

Dominus a dextris tuis confregit in die iræ suæ reges.

The Lord at thy right hand shall strike through kings in the day of His wrath.

Judicabit in nationibus, implebit ruinas.

He shall judge among the heathen, He shall fill the places with the dead bodies;

Conquassabit capita in terra multorum.

He shall wound the heads over many countries.

De torrente in via bibet:
propterea exaltabit caput.

He shall drink of the brook in the way:
therefore shall He lift up the head.

Gloria Patri et Filio et Spiritui Sancto,

Glory be to the Father, and to the Son, and to the Holy Ghost,

sicut erat in principio et nunc et semper.

as it was in the beginning, is now, and ever shall be,

Et in sæcula sæculorum. Amen.

world without end. Amen.

THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier professional chorus and period orchestra under the artistic direction of Christopher Hogwood. H&H is a leader in "historically informed performance," playing baroque and classical music on the instruments and with the performing techniques available to composers in their time for an authentic listening experience.

Founded in Boston in 1815, the Handel & Haydn Society is the country's oldest continuously performing arts organization: From its start, H&H has stood at the musical forefront, giving the first performances in America of Handel's *Messiah* (1818), *Samson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), *Jeptha* (1867), and *Joshua* (1876), and of Bach's B minor mass (1887) and Saint Matthew Passion (1889). More recently, H&H has greatly expanded its concert activities in the Boston area and currently offers two concert series there—the Symphony Series and the Chamber Series held at Jordan Hall at the New England Conservatory and at Sanders Theatre at Harvard University. This season, H&H also is offering its first subscription season ever outside the Boston area, a three-concert series in Providence, Rhode Island. H&H has achieved national and international esteem through its recordings on the London Records/L'Oiseau-Lyre label, national broadcasts on American Public Radio, and performances at Lincoln Center, the Mostly Mozart Festival, Tanglewood, Chicago's Orchestra Hall, and other national venues. This month, H&H is making its first tour under the auspices of Columbia Artists Management, Inc.

H&H's compact-disc recordings on the London Records/L'Oiseau-Lyre label have received widespread critical acclaim. These include Handel's Concerti grossi, op. 3 and Haydn arias and cantatas with soprano Arleen Auger. H&H's recording of Handel's entire Concerti grossi, op. 6 was released in 1993. Christopher Hogwood and the H&H chorus and orchestra also recorded the fascinating series of Mozart's orchestrations of Handel's oratorios; H&H's recording of *Acis and Galatea* was released in June 1992 and in 1993 H&H recorded the *Ode for St. Cecilia's Day* and *Alexander's Feast*, to be released in one set this year.

The Handel & Haydn Society Educational Outreach Program, now in its eighth year, serves over 5,000 students in more than forty schools throughout Massachusetts. This innovative program brings enjoyment and knowledge of classical music to children in both inner-city and suburban communities, through in-school music workshops and master classes, participatory youth concerts with H&H musicians, and recital programs. H&H added a new component to this comprehensive program in 1994, the Vocal Apprenticeship Program, a new model for music education which provides talented urban youth with the training, tools, and guidance they need to pursue careers in music.



CHRISTOPHER HOGWOOD, Conductor

Since founding the Academy of Ancient Music in 1973, Christopher Hogwood has gained international recognition as a pioneer in the field of "historically informed performance," presenting music on the instruments and with the techniques and performing forces available to composers in their time to achieve a historically authentic concert experience.

Hogwood is artistic director of the Handel & Haydn Society in Boston, a position he has held since 1986. Under his direction, H&H has become a preeminent period orchestra and chorus, and an American leader in "historically informed performance." Hogwood also is principal guest conductor of the Saint Paul Chamber Orchestra, a modern-instrument chamber ensemble, and artistic director of the annual Mozart Festival in Washington, D.C. An active conductor of opera, both on disc and in live performance, he is a regular guest of Australian Opera, where he most recently conducted performances of Mozart's *Idomeneo* in 1994. With the Academy of Ancient Music, Hogwood has a busy schedule of concerts worldwide and a celebrated catalog of recordings for London Records on the L'Oiseau-Lyre label. He also has made his mark in the field of television and video.

In addition to maintaining his extensive conducting schedule, including appearances with the Berlin Philharmonic, Chicago Symphony, (Washington) National Symphony, Boston Symphony, Los Angeles Philharmonic, and Cleveland Orchestra, Christopher Hogwood has written a number of books, including an enormously successful biography of Handel, published by Thames & Hudson. He enjoys a fine reputation as a harpsichordist and clavichord player, both in concerts and on a distinguished series of recordings. He holds an honorary doctorate from the University of Keele; is a Fellow of Jesus and Pembroke colleges, Cambridge; and holds international professorships at the Royal Academy of Music and at King's College, London.

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Laura Jeppesen
Barbara Wright
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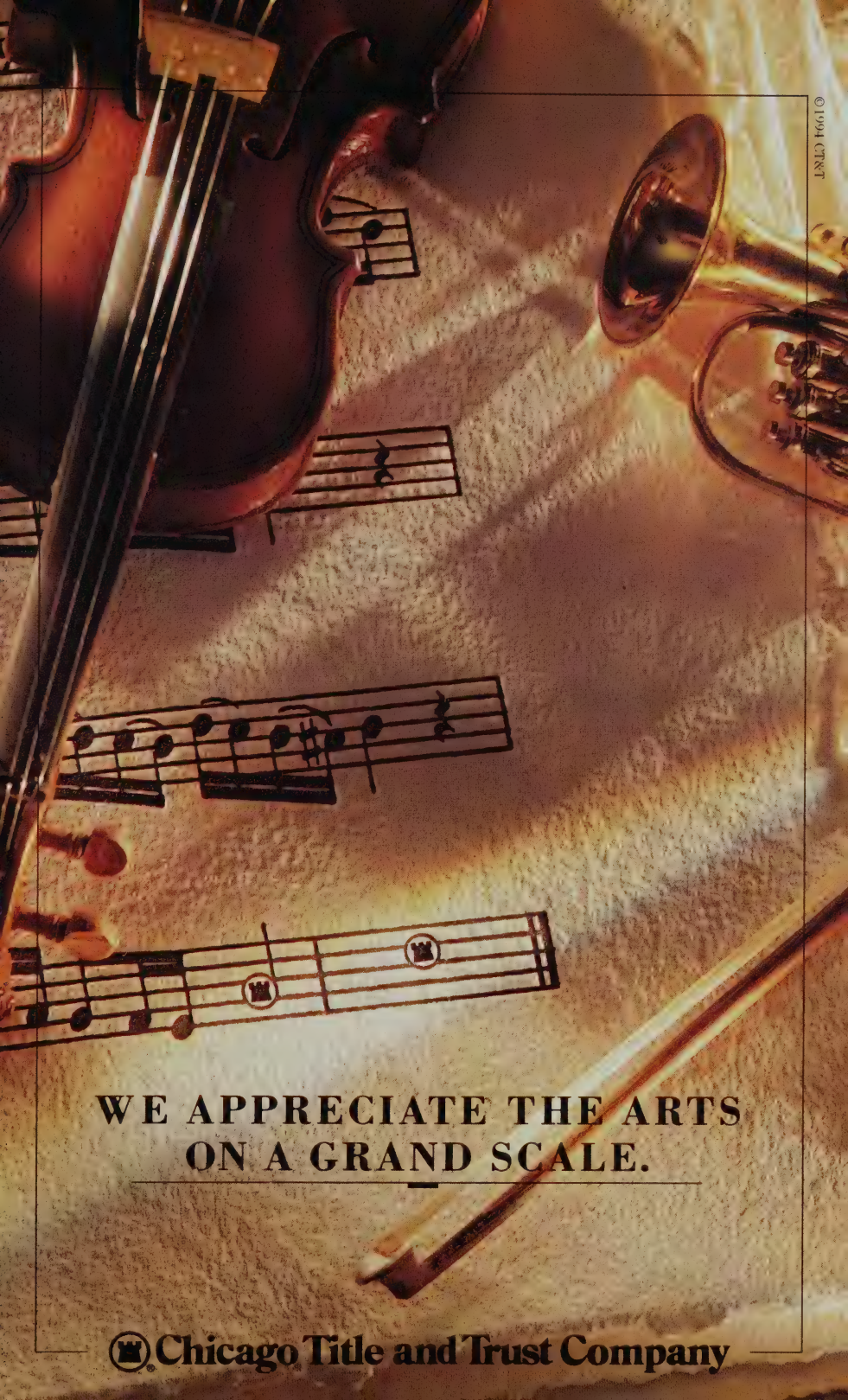
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It's time for another visit to *The Barber*. After restaging its own fabulously popular 1989 production of Rossini's ***Il barbiere di Siviglia*** in November, **Lyric Opera of Chicago** presents encore performances February 4, 8, 11, 13, 17, and 19 at the Civic Opera House. Same irresistible music, same Magritte-flavored sets, but different voices in some key roles. The tall, dark, and handsome-voiced Thomas Hampson makes his eagerly awaited Lyric debut as Figaro, while Susanne Mentzer and Eric Halfvarson take on the respective roles of Rosina and Basilio. Acclaimed Rossini specialist Rockwell Blake reprises the role of Count Almaviva.

* * * * *



This season's bravos for **Sir Georg Solti** begin in February, when the legendary music director laureate of the **Chicago Symphony Orchestra** returns to Orchestra Hall for his annual residency. Maestro Solti leads the Orchestra on February 9, 11, and 14 in Bruckner's Symphony no. 1 and Schumann's Piano Concerto in A minor with pianist **Gail Niwa**; on February 16 and 18 the Bruckner is repeated, and Solti is joined by **Murray Perahia** for Beethoven's Piano Concerto no. 5 in E-flat major; and on February 23, 24, and 26, Sir Georg conducts music by Mozart and Shostakovich's powerful Symphony no. 13 (*Babi Yar*) with bass **Sergej Aleksashkin** and the men of the Grammy Award-winning **Chicago Symphony Chorus**.

* * * * *

The normally serene demeanor of the baroque music lover turns Bach-ic on February 19, as the **Handel & Haydn Society Chorus and Orchestra** visits Orchestra Hall under the leadership of **Christopher Hogwood**, distinguished conductor, musicologist, and Academy of Ancient Music founder. Hogwood leads the chorus and orchestra, one of the finest period-instrument ensembles, in J.S. Bach's magnificent *Brandenburg* Concerto no. 4 in G major and *Missa brevis* in G minor, and Handel's Dixit Dominus in G minor.

* * * * *

Performing Arts Chicago presents another of its often adventurous, always ticket-worthy programs on March 5 at Orchestra Hall. In a unique blend of art forms, New York City Ballet principals **Darci Kistler** and **Nikolaj Hubbe** dance to Stravinsky's *Duo Concertante*, performed by violinist **Young Uck Kim** and pianist **Staffan Scheja**. Other pieces include Stravinsky's Suite Italienne from *Pulcinella* and Ravel's Sonata for Violin and Piano and *Piéce en forme de habanera*.

—Michael McQueen

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continued from page 12

intelligent, very artistic, and very well-read.

Q: He invited musicians to his house for dinner?

A: Yes, they would have these lavish dinner parties. And every summer he made his own sausage!

Q: When did the Quensels go back to Germany?

A: When Quensel went back to Germany in 1927, Mrs. Quensel and Chari did not want to go back. Chari actually was born there, but she spent all of her life here in Chicago. Quensel found a plan for a house in the *Chicago Tribune* and when they returned to Weimar they built their home from this plan.

They lived in a very wonderful retirement in Weimar for sixteen years. But it wasn't good toward the end of Quensel's life because of the war. They were American citizens and they couldn't get out—it was a very difficult time for them.

Quensel died in September 1944, and then Chari and her mother had only one week to take care of the house, because they were going to leave.

Q: They came back to Chicago?

A: Yes. Her mother was almost seventy-four at that time, and I know that Chari weighed about eighty pounds then. I believe it was in 1946. They left at night just before the Russians came. And her mother lived here until she was almost ninety-four-years old.

To conclude, here is a note from Chari, written on March 29, 1951, because Charlotte Quensel wanted to give her [Weimar] home to a family in East Germany who had taken care of the house. She wrote:



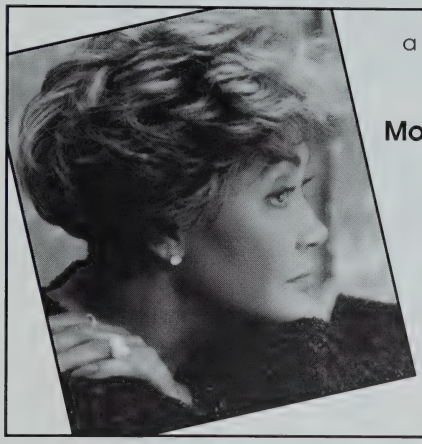
The Quensel family and Chicago Symphony horn player Wilhelm Frank (in tuxedo) sampling Alfred's homemade sausage at an after-concert picnic, circa 1908.

> Dear Sir:
> My father, Alfred Quensel, at the age of twenty-seven, sailed for the United States on September 21, 1896, as the new first and solo flute player of the THOMAS ORCHESTRA—today's Chicago Symphony Orchestra—where he played for thirty-one years. The contract for his position had been offered to him for three years. Then Mr. Thomas, founder and conductor of America's finest orchestra, sailed to Europe to personally look up the world's finest flute player, as he was called, and again offered him a contract. Mr. Quensel was the first flute player of the Berlin Philharmonic. On September 21, 1896, he left Germany with a heavy heart, leaving his young wife and two-year-old and one-day-old daughters to wait and hope. And after the music season was over in April 1897, he returned to Germany to get his family, again leaving Germany on September 20, 1897.
>
> After thirty years he retired, having a wish for a few years of a relaxed life. His wife and daughter were not healthy. He was not a wealthy man, but when you pay with Marks it is easier. The first years were as he had wished. We settled in Weimar, as this was home base, where he had studied and become famous. Our house was a *Chicago Tribune* plan—lots of old friends and memories.
>
> What came then, you can guess, WAR. And since we were foreigners, keeping your mouth shut was the best plan. Not counting the suffering, cold, and starvation, we managed. Dad was a very silent man. On September 23, 1944, he collapsed on the street, a half a block from his home. Neighbors came to call me and he died in my arms. He was seventy-five years old.

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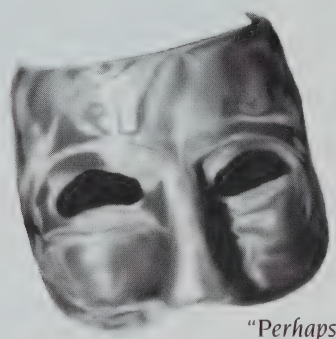
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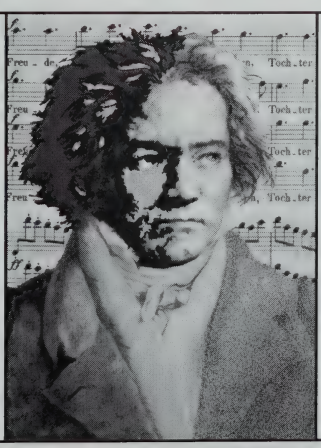
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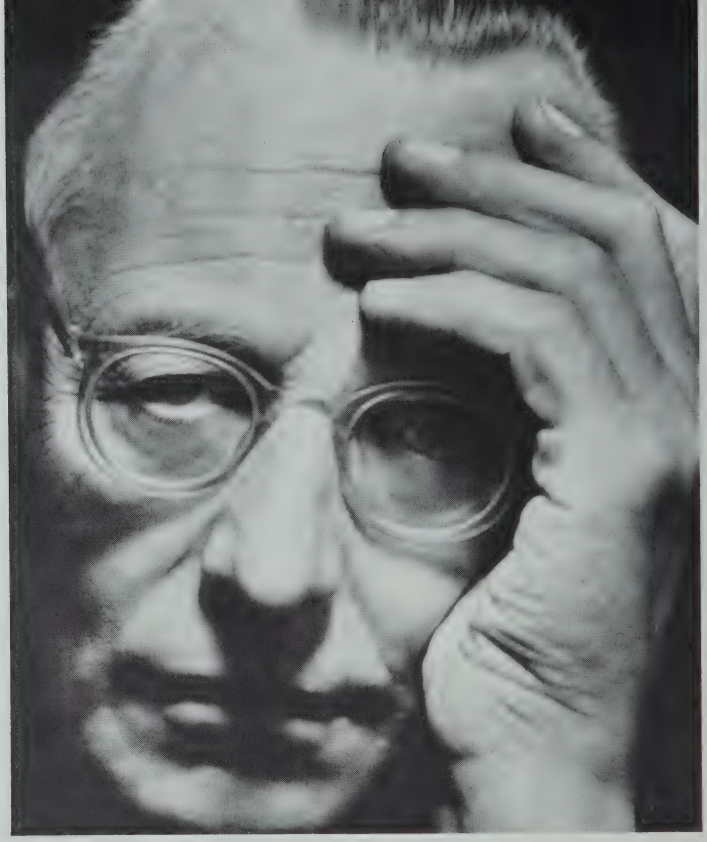


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Annual Spring Concert

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Rochelle Ellis, *soprano*
Bonita Hyman, *mezzo-soprano*
Philip Webb, *tenor*
Philip Kraus, *baritone*

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Carl Orff, 1959

CARL ORFF:
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HUW EDWARDS profiles Orff's diversified career and discovers that there is more to him than Carmina burana.

Composers' anniversaries often play a role in concert programming as well as in the schedules and release dates of recording companies, so 1995 promises a wealth of celebrations. Among the year's significant commemorations are the three hundredth anniversary of Henry Purcell's death, the bicentenary of Haydn's final symphonies, the one hundredth anniversary of the death of Franz von Suppé, Paul Hindemith's birthday centennial, and fifty years since the end of the Second World War. ➤

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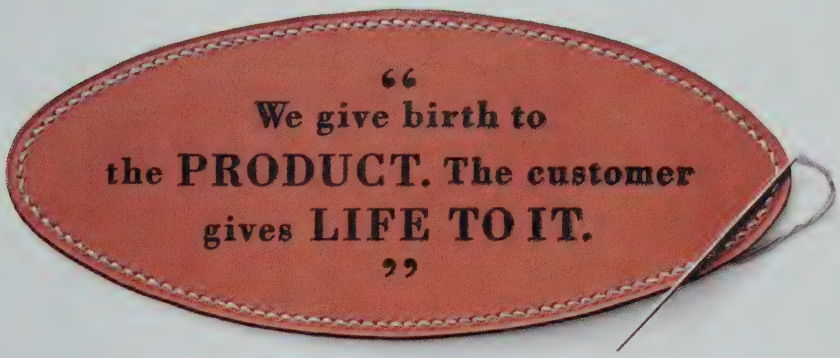
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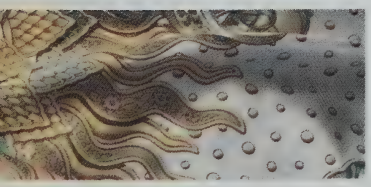
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Orff, 1939

Another notable anniversary this year is the centenary of the birth of German composer and educator Carl Orff (1895 to 1982). There is so much more to this composer's output than the universally popular *Carmina burana* (1937). In his absorbing biography, *Carl Orff: Ideas and Work,* Andreas Liess describes Orff as "significant not merely as a musician or as the creator of works for the theater, but as a great chronicler of the culture and general spirit of our time, and one who has given concentrated and profound expression to the Zeitgeist of our generation."

Born into a Bavarian military family, Carl Orff learned to play the organ, piano, and cello as a boy. He began to compose songs and miniature pieces soon afterwards and then entered the Academy of Music in Munich, graduating in 1914. Orff's earliest works illustrate the influence of Claude Debussy, especially his harmonic language, and later that of the Austro-German composers Arnold Schoenberg, Hans Pfitzner, and Richard Strauss. Following several brief stints as Kappellmeister in Mannheim and Darmstadt (tenures cut short by the outbreak of World War I), in 1919 Orff returned to his native Munich to teach music pedagogy, an important branch of music that he tackled with zeal.

In 1924 Orff reached a turning point: with Dorothee Günther, he founded the Güntherschule for gymnastics, music, and dance in Munich. The focus of the

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school was to explore the symbiotic relationships between bodily movement and music and to train its students to teach eurhythmics. The establishment of this institution served as the catalyst for Orff's ground-breaking work in music education, and his methods radically altered the way music is taught in elementary schools in many countries, including the United States.

Orff had initially become curious about the relation of body movement and music through the work of Mary Wigman, a disciple of the Swiss pedagogue Emile Jaques-Dalcroze, later commenting that "these activities interested me all the more in that they were closely connected with my work for the theater." Students at the Güntherschule had to accompany their dances with their own musical improvisations. Although keyboard proficiency was a bonus, it was not required, so Orff, with the assistance of instrument maker Karl Maendler, invented simple percussion instruments, many of which were designed along the lines of the Indonesian gamelan, for his students to use. Orff contended that music "should not be taught to the young in isolation but should be thoroughly integrated with movement, dance, and theater, as well as with speech, song, and instrumental sound." Many educators and parents around the world have him to thank for upgrading the quality and diversity of classroom instruments and expanding their use in group sessions.

The Günther–Orff experiments proved highly successful. In *The New Grove Dictionary of Music and Musicians*, John Horton writes:

> The basic assumption of Orff's pedagogy is that the completely unmusical child is nonexistent, or very rare, and that with suitable training all can develop some perception of rhythm, pitch, and musical form, and can enjoy taking part in group creative improvisation. [Orff's] own interest as a composer in forms and textures . . . were derived from the most primitive elements.

Orff published the first part of his educational philosophy, *Schulwerk*, in 1930, and the Ministry of Culture adopted his teaching methods for use in schools all over Germany. In 1948 the German broadcasting authorities convinced him to present music to children over the air, and Orff continued this form of "democratic education" for five years. Between 1950 and 1954, many of these radio lessons were published as *Musik für Kinder*, which later became part of *Orff-Schulwerk*, his comprehensive compendium which was subsequently translated into more than thirty languages. During this time, Orff also taught composition at



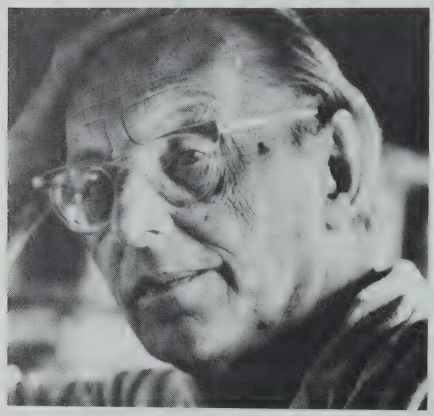
Orff, 1949



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the Staatliche Hochschule für Musik in Munich.

Recognizing the limitations of radio broadcasting as a means of teaching music, Orff succeeded in having his ideas on improvisation and ear training (which continued the pioneering work of another significant composer-educator, Hungarian Zoltán Kodály) taught to the younger students at the Salzburg Mozarteum. In 1961 the Orff Institute was founded there to provide teachers and educators with the opportunity to learn Orff's methodology and to research further the implications of his educational philosophy. (These teachers, I have been told, are humorously referred to as "Orffans"!) In recent years, Orff's revolutionary methods have had an equally important impact on expanding the practice of music therapy in hospitals and schools.



A photograph of Orff taken in 1968 by Klaus Redenbacher

Orff was fascinated by the past and intrigued by German primitivism and the simple legends of his beloved Bavaria. With this affection for early music, in 1930 he jumped at the opportunity to serve as conductor of the Munich Bach Society. This position, which he held until 1933, gave him the opportunity to arrange and to perform works by William Byrd, Claudio Monteverdi, and Johann Sebastian Bach. (Five years earlier, in 1925, Orff had made stage adaptations of three liturgical works by Monteverdi, which helped to crystallize his theory of *Gesamttheater* [total theater].)

Orff's compositions are almost exclusively stage works, many of which focus on metaphysical subjects. Italian baroque models and Greek tragedy were sources of dramatic inspiration for him, including *Antigonae* (1949) and *Oedipus der Tyrann* (1959), both of which use Hölderlin's translations of plays by Sophocles. (*Carmina burana* uses a sequence of medieval Latin lyrics for its risqué text.) Orff also enjoyed the Christmas and Easter plays and adapted many stories—keeping the earthy Bavarian dialect—with a twist of latter-day fantasy and upbeat exuberance. Hans Peter Krellmann concludes that "Orff's main concern is not with the exposition of human nature in tragedy, nor with the statement of supernatural truths, nor with whimsical fancy, nor with joyous exultation. His intention seems to be to create a *spectacle*."

Orff's principal works exhibit two essential features: an immediate synthesis of music and words and an extensive role assigned to the chorus. To this end, Orff learned a considerable amount about musico-dramatic style not only from Richard Wagner (*Parsifal*, Wagner's valedictory music drama, naturally appealed to him), but also from Igor Stravinsky, particularly *Oedipus Rex* and *Les noces*. Orff undoubtedly vulgarized Stravinsky's models, but his harmonic language is considerably easier to understand and evokes a more immediate response. The rhythmic élan and invigorating simplicity of Orff's music—not only in *Carmina burana*, but in its sister works *Catulli carmina* (1943) and *Trionfo di Afrodite* (1953)—is an integral component of the lasting popularity of his unique style, a style that should receive intensive exploration in this anniversary year.

Huw Edwards teaches at Northwestern University.

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BILL EASLEY, Tenor Saxophone and Clarinet
VICTOR GOINES, Tenor Saxophone and Baritone Saxophone
WYCLIFFE GORDON, Trombone and Tuba
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Jazz at Lincoln Center is a year-round series of concerts, lectures, films, recordings, radio broadcasts, and educational programs for adults and children anchored by the Lincoln Center Jazz Orchestra and a host of guests. Under the artistic leadership of Wynton Marsalis, this program has risen to national prominence from its inception as a summer concert series, Classical Jazz, in 1987. Four successful summers later, Lincoln Center announced the formation of a year-round department, the first of its kind at a major performing arts institution. The department now produces programs throughout the year under the banner of Jazz at Lincoln Center.

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Created in 1988 for Lincoln Center's renowned Classical Jazz series, the Lincoln Center Jazz Orchestra is the official "house band" for Jazz at Lincoln Center activities. Comprising several generations of the world's foremost jazz musicians, the LCJO is dedicated to developing a performance repertory of historic compositions and newly commissioned works for big band. The repertory includes the music of Duke Ellington, Jelly Roll Morton, Thelonious Monk, Benny Carter, Count Basie, Bennie Moten, Mary Lou Williams, Dizzy Gillespie, Charles Mingus, Jay McShann, and many other jazz figures.

The LCJO has specialized in the music of Duke Ellington, and its annual presentation of Ellington's music every August in Lincoln Center's Alice Tully Hall has become a cultural highlight of New York City. In the fall of 1992, the LCJO toured thirty cities throughout the United States in a program showcasing Ellington's compositional career from the mid-twenties through the early

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seventies. This highly acclaimed tour included performances at the Hollywood Bowl; Chicago's Orchestra Hall; the symphony halls of Boston, Detroit, and Atlanta; and a live television broadcast on the "Tonight Show." Along the way, Jazz at Lincoln Center artistic director Wynton Marsalis conducted workshops for students at universities and high schools, as well as leading numerous post-concert impromptu discussions on Ellington's music.

That same year also saw the release of *Portraits by Ellington*, the Sony/Columbia recording debut of the Lincoln Center Jazz Orchestra featuring material recorded in a 1991 concert at Lincoln Center. The recording went to no. 4 on the *Billboard* jazz charts and was well received in both Europe and Japan. The following year, the LCJO made its first international appearance at the Marciac Jazz Festival in France, its debut at Tanglewood, and a return visit to the Hollywood Bowl.

Regardless of style, part of the goal of Jazz at Lincoln Center is to provide a situation in which musicians have the opportunity to study and perform jazz masterworks, allowing them the privilege of functioning as so many players of the past were able to, either in small or large bands. The Lincoln Center Jazz Orchestra has allowed these goals to be achieved.

WESS ANDERSON, Alto Saxophone

Wess Anderson was born and raised in Brooklyn, New York. He was inspired to play saxophone by his father, a professional drummer who toured with saxophonist Cecil Payne. He always was around music growing up and he accompanied his father to performances and met many great musicians. At the age of twelve, Anderson began studying classical piano and moved to saxophone by age fourteen. After private lessons on the alto saxophone, the young reedman attended Jazzmobile workshops in Harlem, where he studied theory, sight-reading, and performance with Frank Wess, Frank Foster, and Charles Davis. Jazzmobile classes were supplemented with jam session performances led by saxophonist Sonny Stitt at the Blue Coronet, where Anderson learned the discipline needed for performance. Prior to beginning his college career, he met Wynton and Branford Marsalis, who were instrumental in Anderson's professional success. They encouraged him to continue his education, and he attended Southern University, where he studied with clarinetist Alvin Batiste. He then became exposed to classical literature on the saxophone and dealt with true articulation of the instrument. Wynton Marsalis later asked Anderson to join his band on tour, and in 1988 he became a member of Marsalis's band. Since then he has performed worldwide with the Wynton Marsalis septet, and he recently released his first solo album, *Warmdaddy in the Garden of Swing*.

ROBERT BARICS, Clarinet

Born on December 30, 1973, in San Jose, California, Robert Barics became interested in music at an early age and he started playing the clarinet while in elementary school. He played in his school band and studied privately with Jeff Sanford, one of his major in-

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fluences. His interest in jazz began in high school, when he stumbled across some Duke Ellington albums, and shortly thereafter he began playing jazz around town in the Palo Alto area. Since then Barics has been performing regularly with Clint Baker's New Orleans Jazz Band while continuing his music studies at California State University at Hayward. When musician and educator Michael White came to town on tour, he heard Barics play with Clint Baker's band at the Preservation Hall reception in 1990 and in 1992. White subsequently invited Baker's band to New Orleans for the annual Jazz and Heritage Festival. While in New Orleans, White invited Barics to join him at a clinic given by Wynton Marsalis at a New Orleans high school. After Marsalis heard Barics play, he invited him to perform with his septet at his Jazz for Young People series at Lincoln Center. Barics currently is completing his studies at Cal State at Hayward. He also toured with the Lincoln Center Jazz Orchestra on its 1994 winter tour.

THAIS CLARK, Vocals

As an actress, choreographer, and singer, Thais Clark stepped into the international spotlight as the bluesy, no nonsense Ma Reed in the internationally acclaimed Broadway hit musical *One Mo' Time!* Her portrayal of this character stole the hearts of the international and New York press, which praised her period jazz and blues interpretations. Clark has shared the stage with Harry Belafonte and friends and Wynton Marsalis. She has appeared with Marsalis on many occasions at Lincoln Center in New York and at the Hollywood Bowl in Los Angeles. She also toured extensively with the New Orleans Blues Serenaders, the New Orleans Joymakers, and the Sammy Rimington Band throughout Europe. Clark also gave a command performance for the royal family in London. Her theatrical journey has taken her to the Village Gate, the Cross Roads Theater, and the Southern Repertory Theater, among others. She also performed Leon McDonald's *The Ladies and Gents* and his distinguished *In Love with Love Always* and the well-received Ma Rainey program, *You Knew I Was Drunk When I Laid Cross You Bed,* which she cowrote with McDonald. Clark has performed in the American Musical Theater series *A Place to Be Somebody* at the Smithsonian Institution, and in Vienna, where she enlivened André Heller's musical revue *Flic-Flic.* Her recordings include the original cast album of *One Mo' Time!* and *The New Orleans Blues Serenaders.* When not on the road, Clark performs regularly at the New Orleans Palm Court Jazz Cafe.

BILL EASLEY, Tenor Saxophone and Clarinet

Born in Olean, New York (near Buffalo), on January 13, 1946, Bill Easley took up the clarinet at the age of ten after seeing *The Benny Goodman Story* and began playing with their band when he was thirteen. His primary musical influences were his father Robert Easley, a percussionist, and his mother Lois Easley, a pianist. Easley moved to New York in 1964 to study at Juilliard, but he was drafted the following year. Upon his return, he joined the George Benson Quartet and

toured the country with the guitarist between 1968 and 1970. He moved to Memphis in 1971, and during his nine years there he was a member of the Isaac Hayes Movement, played on recording sessions for other rhythm and blues stars such as Al Green and Albert King, and resumed his studies at Memphis State University. During this period he also made the first of two tours with the Duke Ellington Orchestra under the direction of Mercer Ellington. Returning to New York in 1980, Easley initially turned down offers from Art Blakey and Horace Silver so that he could spend time with his family, and for the past two decades he has enjoyed the prestige and security of being a first-call theater musician, playing almost every woodwind instrument. Easley's mastery of woodwind instruments and his adaptability to a wide range of jazz and popular music styles have made him a first-call musician for the past two decades. In addition to playing in the reed sections of the Duke Ellington Orchestra and Illinois Jacquet's Big Band, he also has performed for such hit Broadway musicals as *Sophisticated Ladies* and *Black and Blue*. Easley also has been the first choice of such artists as Mercer Ellington, Jimmy McGriff, James Williams, and Ruth Brown for touring and/or recording. His latest release is aptly titled *First Call* (Muse Records). Easley has performed with the Lincoln Center Jazz Orchestra since 1990 at Lincoln Center performances and on tour from 1992 to 1994.

JON FADDIS, Trumpet and Music Director

Born on July 24, 1953, in Oakland, California, Jon Faddis began playing the trumpet at the age of eight, inspired by an appearance of Louis Armstrong on "The Ed Sullivan Show." Three years later, he heard the music of Dizzy Gillespie, and by his mid-teens Faddis was performing with Gillespie, the man who would become his mentor. During high school in Oakland, Faddis played with local rhythm and blues combos and big bands. After graduating in 1971, he joined Lionel Hampton's band as a featured soloist. He was soon appearing in the company of Roy Eldridge, Gene Krupa, Buddy Rich, Mel Tormé, and other jazz greats many years his senior. That same year, Faddis began a four-year association with the Thad Jones/Mel Lewis Big Band, during which time he also was touring abroad with Charles Mingus's small group and recording on the Pablo label with Gillespie and Oscar Peterson.

By the age of twenty, Faddis opted for the sequestered life of the studio musician, admitting that it provided considerably more security than did the gig-to-gig existence of the jazz life. Those studio years ultimately proved significant in his artistic development, and the exposure to a diverse spectrum of music helped shape him into the broad-based interpreter and creator that he is today. During this time, his distinctive trumpet voice could be heard on albums by performers as disparate as Duke Ellington, the Rolling Stones, Frank Sinatra, Kool and the Gang, Luther Vandross, Quincy Jones, Billy Joel,

and Stanley Clarke, to name a few. His horn would be featured on the theme of "The Cosby Show," on the soundtrack of Clint Eastwood's film *Bird,* and on many commercial jingles.

A turning point for Faddis was the invitation from Gillespie to accompany him on a visit to the White House in 1982, an "In Performance" ceremony in which Gillespie and several other major American artists showcased young colleagues they believed to be "on the verge of exceptional careers." Within a year, Faddis left studio life and was out on the club scene with a working group that included saxophonist Greg Osby and pianist James Williams. In 1987 Faddis played a major role in organizing and rehearsing Gillespie's big band, the one that would celebrate the legend's seventieth birthday on tour here and abroad. He was a featured soloist and later assumed the same position as music director of Gillespie's United Nation Orchestra, another international touring all-star group formed in 1989. Throughout this period, Faddis was performing and recording with Gillespie, Lionel Hampton, Thad Jones/Mel Lewis, Oscar Peterson, Frank Sinatra, Clark Terry, and Sarah Vaughan.

A five-time winner of the MVP/Trumpet Award from the New York chapter of the National Academy of Recording Arts and Sciences, Jon Faddis has made numerous recordings as a leader, most recently for Epic. In constant demand as a jazz trumpeter, Faddis also is music director of the Carnegie Hall Jazz Band, an eighteen-piece all-star orchestra which serves as a vehicle for some of the greatest names in jazz to present concerts that are not part of their regular repertoire. In 1994 he toured the United States with the Lincoln Center Jazz Orchestra.

VICTOR GOINES, Tenor Saxophone and Baritone Saxophone

Born on August 6, 1961, in New Orleans, Louisiana, Victor Goines began studying the clarinet at the age of eight. He later continued studies with Carl Blouin, Sr., who introduced him to the saxophone and the high school band. In 1980 Goines entered Loyola University in New Orleans, where he studied clarinet and saxophone and received a bachelor of music degree in 1984. As his interest in jazz increased, Goines contacted Ellis Marsalis in 1983 to study privately. Eight months later, Marsalis selected Goines to play saxophone as a member of his quartet, which toured around the world. He left New Orleans in 1987 to pursue a master's degree at Virginia University in Richmond, graduating in 1990. During off-time, Goines moved and traveled to New York City to perform. While living there, he worked with Ruth Brown, Lionel Hampton, Bobby Watson, and Jack McDuff. He also joined the orchestra of the Broadway musical *Black and Blue,* where he played alto, tenor, and baritone saxophones and clarinet. Goines has recorded with Ellis Marsalis, Damon Short, Ruth Brown, Linda Ronstadt, Aaron Neville, Dianne Reeves, and many others. He released his own album in 1991 entitled *Genesis.* During his career he also has performed with artists such as Terence Blanchard, Bo Diddley, Freddie Hubbard, Donald

Harrison, Wynton Marsalis, Branford Marsalis, Freddie Green, James Moody, and Dizzy Gillespie, among many others. Goines resides and teaches in New Orleans and is a member of the faculty at the University of New Orleans. He joined Wynton Marsalis's septet in the summer of 1993 and has toured with the band internationally.

WYCLIFFE GORDON, Trombone and Tuba

Born on May 29, 1967, in Waynesboro, Georgia, Wycliffe Gordon began playing the trombone at the age of twelve. During high school in Augusta, Georgia, he was honored with a position on the All-State Concert and Jazz Band as well as on McDonald's All-American High School Marching Band and Jazz Band. Gordon attended Florida A & M University in Tallahassee, Florida, where during his sophomore year he took a class taught by Wynton Marsalis. Impressed with Gordon's playing, Marsalis invited him to perform with his band. Gordon has performed with the Lincoln Center Jazz Orchestra on numerous occasions, including its 1992 tour. In June 1989, he officially joined the band and toured with Wynton Marsalis's septet internationally for five years.

HERLIN RILEY, Drums

Born into a musical family, Herlin Riley was always surrounded by music. He was born on February 15, 1957, in New Orleans, Louisiana, and began playing the drums at the age of three. Riley studied trumpet throughout high school and two years of college. He performed briefly as a trumpeter, however, he remained drawn to the drums. Riley was a member of Ahmad Jamal's band from 1984 through 1987. He has recorded with Marcus Roberts; Dr. John; Harry Connick, Jr.; George Benson; Benny Wallace; and Mark Whitfield, among others. His theater experience includes playing in *One Mo' Time!* and *Satchmo: America's Musical Legend.* In the spring of 1988, he joined Wynton Marsalis's band and toured worldwide with the septet. He also performed on the Lincoln Center Jazz Orchestra's first United States tour in the fall of 1992. He is a regularly featured musician at Lincoln Center.

MARCUS ROBERTS, Piano

A native of Jacksonville, Florida, Marcus Roberts has been blind since the age of four. His first taste of tradition came from the church where his mother was a gospel singer. Recognizing the young boy's love of music, his parents bought him a piano and he began formal training at the age of twelve. Nine years of classical piano studies, including four years as a music major with Leonidus Lipovetsky at Florida State University in Tallahassee, helped to lay the foundation for his masterful technique. Aspiring to a career in jazz, Roberts won several local competitions and earned plaudits from the governor of Florida. If hearing gospel singers in church was a revelation for him, then hearing Wynton Marsalis for the first time was an epiphany. When the trumpeter invited Roberts to replace the departing Kenny Kirkland in 1985, Roberts was floored. So, too, was Marsalis, because by the time Roberts got there, he had learned the entire reper-

toire from tapes sent by Marsalis. In addition to maintaining a busy touring schedule with the Marsalis band for six years, Roberts has performed on nine of the group's albums.

In 1987 he won the $10,000 first prize at the first Thelonious Monk International Jazz Competition. Roberts's first two recordings as a leader, *The Truth Is Spoken Here* (1989) and *Deep in the Shed* (1990), were critically acclaimed group efforts that reached number one on the *Billboard* traditional jazz chart. When his third recording, *Alone with Three Giants*, a solo piano homage to the music of Jelly Roll Morton, Ellington, and Monk, also shot to number one, it marked the first time a recording artist's first three recordings achieved that distinction. Roberts's current and future plans include both solo piano and group recordings plus continued work as an educator; he regularly leads seminars and clinics for students of all ages. His most recent composition "Romance, Swing, and the Blues" was commissioned by Lincoln Center and premiered there in August 1993. In 1994 he served as music director of the Lincoln Center Jazz Orchestra on its United States tour.

WARREN VACHÉ, Trumpet

Born and raised in Rahway, New Jersey, Warren Vaché was active in the musical programs of the Rahway schools and began working as a professional musician at an early age. He continued playing trumpet during his college years as his reputation grew. Vaché was featured on stage in the Broadway production of *Dr. Jazz* and was a member of the New York Jazz Repertory Company. He performed in the Wolverine Orchestra at Carnegie Hall, and, after college, Vaché joined the Benny Goodman Orchestra, where he remained for almost a decade. He later became a member of the Concord All Stars and toured internationally with the orchestra. Vaché was music director for the Richard Burton–Elizabeth Taylor revival of *Private Lives* and coached actor Richard Gere for his role as a trumpet player in the movie *The Cotton Club*. He performed as an actor and jazz musician in the movie *The Gig*, for which he also was music director. Vaché has been featured on many recordings, including several with Rosemary Clooney, and his own recordings, most recently the album *Easy Going*.

DON VAPPIE, Guitar and Banjo

Tubist, bassist, guitarist, tenor banjoist, and banjoist, "Papa" Don Vappie was born in 1956 in New Orleans, Louisiana. He began his musical career at the age of six playing the piano. By the time he finished high school, Vappie had played trumpet, low brass, lead guitar, and acoustic bass. He also had participated in many festivals and had received numerous musical honors and was elected drum major for De La Salle High School Marching Band. He began his professional career at the age of thirteen. Vappie created the popular Papa Don's New Orleans Jazz Band in 1984 when he started playing the banjo. In addition to working with his band, he has performed in festivals, clubs, and concert halls extensively throughout Europe and the United States including the Barbican Centre in London, the

Montreux Jazz festivals in Switzerland, Lincoln Center, and the Smithsonian's Folkmasters series. Vappie also is a regular member of New Orleans's Preservation Hall Jazz Band.

BEN WOLFE, Bass

Ben Wolfe was born on August 3, 1962, in Baltimore, Maryland, and was raised in Portland, Oregon, where he began playing music. He freelanced around the Portland area and also worked with Woody Shaw, Bud Shank, and Bobby Shew. Wolfe moved to New York City in 1985, where he freelanced with musicians such as Junior Cook, Duke Jordan, Ted Curson, Charles Davis, Eddie Henderson, and Benny Powell. He also worked with Dakota Staton, Jimmie Scott, Jimmie Cobb, the Woody Herman Big Band, and the Mel Lewis Orchestra. From 1988 to 1993 he performed with Harry Connick, Jr. He recorded five albums with Connick and *Jubilation* with Branford Marsalis. In January 1994 he joined Wynton Marsalis's septet. Wolfe appears on Carl Allen's recent release entitled *The Pursuer* and on Wess Anderson's *Warmdaddy in the Garden of Swing.*

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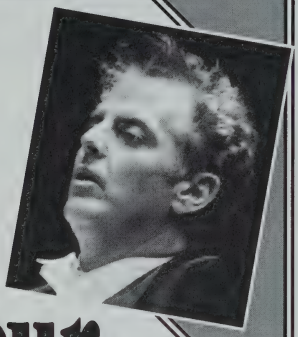


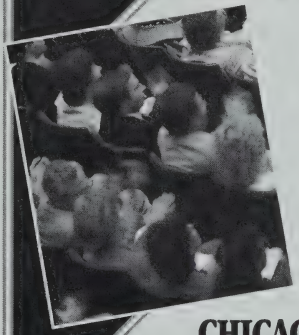
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- If I arrive after the music has begun, I will stand in the back of the hall until the piece has ended. If I can attain my assigned seat without disturbing any other listener, I will not enter into conversation once I reach it.
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- I will not clap unless I am absolutely certain that a piece is over.
- I will not sprint up the aisle the instant the last piece ends. If I must exit without applauding the soloist, I will wait until he leaves the stage, sparing him the insult of seeing his efforts rewarded with a view of my backside.

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Electra, one of the major heroines of Greek tragedy, has made only rare appearances in the literature of the later centuries. That may be because Electra's story, unlike most old stories about women, is not a love plot. Electra's problem is justice. Her father, Agamemnon, king of Mycenae, has been murdered, and the murderer is her mother, Clytemnestra. Clytemnestra had her reasons. For one thing, Agamemnon had their daughter Iphigenia put to death in order to obtain good winds to sail to Troy. But Clytemnestra had another motive, too. Shortly after Agamemnon left for Troy, she took his cousin, Aegisthus, as her lover. When Agamemnon came back, he was not welcome, and within minutes of his return, Clytemnestra and Aegisthus clove his head with an axe. To prevent her son Orestes from avenging this crime, Clytemnestra sent the boy away. Electra, however, did not have to be sent away. She was a female, and therefore could not do anything.

This becomes the hub of Electra's situation: rage without power, because of her sex. When she first appears in Western literature, in Aeschylus's *The Libation Bearers* (458 B.C.), she is now a grown woman, standing before her father's grave, calling down curses on his murderers: "May Zeus ... /pound down his fist upon them,/ ohay, smash their heads." But she cannot be Zeus's instrument; she is a woman. What shall I *do*? she asks the chorus. "Invoke the coming of some man," they answer. The man arrives—Orestes—and *The Libation Bearers* is more his story than Electra's. She exits in the middle and is not seen again. Furthermore, while she is there, she is less a human being than the embodiment of a principle, diké, the Greeks' retributive justice.


Königliches Opernhaus.

23. Vorstellung.

Montag, den 25. Januar 1909.

Richard Strauß-Woche.

1. Abend.

Uraufführung:

Elektra.

Tragödie in einem Aufzuge von Hugo von Hofmannsthal.

Musik von Richard Strauß.

Regie: Georg Toller

Musikalische Leitung: Ernst von Schuch.

Personen:

Dienerinnen und Diener — Schauplatz der Handlung: Mykene

Die Dekorationen sind vom Hoftheatermaler Arch entworfen und angefertigt, die Kostüme nach Zeichnungen des Professors Fanto vom Barbaren-Ehrenstabe Wegner ausgeführt. Dekoration: Einrichtung vom Opernhause Hofzeit.

Textbücher sind an der Kasse des Opernhauses für 1 Mark zu haben.

Dirigent: Herr Rüdiger.

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Königliches Opernhaus. — Königliches Schauspielhaus.

Einlaß 7 Uhr. Kassenöffnung ½8 Uhr. Anfang 8 Uhr.

Ende ¾10 Uhr.

Advertisement for Strauss's *Elektra*, Dresden, 1909

Aeschylus's *The Libation Bearers* is more his story than Electra's. She exits in the middle and is not seen again. Furthermore, while she is there, she is less a human being than the embodiment of a principle, diké, the Greeks' retributive justice.

It is not until Sophocles's *Electra*, probably produced near the end of the fifth century B.C., that we get an actual psychological portrait of the princess. She is now the subject of the play—unlike *The Libation Bearers*, it is named for her—and she stays to its end. Her situation is no different from what it was in Aeschylus, but here it is explored, argued over, and, in the process, it becomes a richer thing. ➤

Complex Electra

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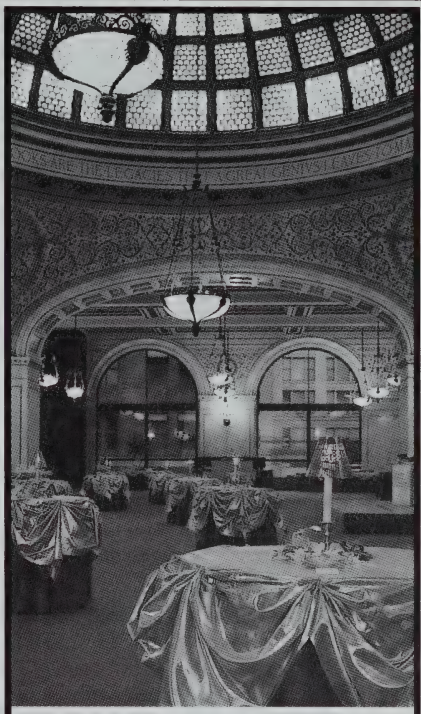
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Hugo von Hofmannsthal (left) and Richard Strauss

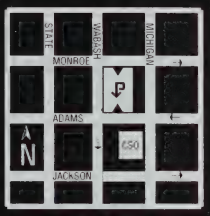
To begin with, Electra is now accused of excessive grief. The chorus reproaches her for this. So does her sister Chrysothemis, a new character whom Sophocles has introduced as a foil to Electra's intransigence. (Chrysothemis just wants peace—forget the murder. It was a long time ago.) The accusation is also made by Clytemnestra, who in this play is allowed to defend herself. Perhaps Electra *likes* to suffer, these women suggest. She herself considers what she has lost through her long grievance: marriage and motherhood—in other words, womanliness, in Greek terms. Here we get the first hint that Electra's sense of herself as a woman may have been reoriented toward her father. "My bed is witness to my all-night suffering / dirges for my . . . father," she says. Maybe that's what she wants to do in bed.

These suggestions never outweigh Electra's call for justice; they merely give it shading, making her more interesting.

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She is a grand figure, all iron and fire, and she is cornered. On the one hand, she has unwomaned herself through grieving; on the other hand, she is still a woman, and therefore condemned to go on grieving, for she cannot act—an irony worthy of Sophocles. Actually, this Electra is so strong that, had Orestes not come, she might have done the killing herself. ("Again!" she cries when she hears the death blow fall.) Yet she has built her world on suffering, and it is hard to imagine her translating herself into any other mode of existence. In any case, Sophocles's play is a study of what a long-held grief can do to a human being. Like Oedipus's pride, Electra's suffering is not a virtue or a vice, but the very pattern of a mind, and hence ineradicable, tragic.

Sophocles's play is an example of what long-held grief can do to a human being. Like Oedipus's pride, Electra's suffering is not a virtue or a vice, but the very pattern of a mind, and hence ineradicable, tragic.

Euripides's *Electra*, normally dated shortly after Sophocles's, is an iconoclastic play, and like most of Euripides's takes on his great predecessors' subjects. Here no one is right, no one noble. Orestes stands around looking confused, asking for directions. Electra is a hag, a complainer, a pain in the neck. Clytemnestra and Aegisthus are decent people. After the killing, the demigods Castor and Polydeuces appear and declare the whole thing a mistake. By this time, clearly, retributive justice is an idea whose time has passed.

Euripides's rationalist portrait of Electra seems to have set a pattern. In any case, we see it again, not surprisingly, in the eighteenth century, the Age of Reason. When Electra appears in Mozart's *Idomeneo*, she is a fury, a partner of fire and storm, trying to wrest the young prince Idamante away from the sweet, reasonable Ilia. It is not until the beginning of the twentieth century, when passion and reason have once more changed places—passion is on top again—that Electra is restored as a tragic figure, in Hugo von Hofmannsthal's play *Elektra* (1903), which became the libretto for Strauss's 1909 opera.

This is tragedy of a new kind, however. Hofmannsthal took his plot outline from Sophocles, but otherwise the two plays are almost unrelated. Gone is Sophocles's heroic vision, his concern with noble minds trying to sort out what the gods have sent them by way of destiny. Hofmannsthal's characters can sort out nothing, for their minds are wholly engulfed by their emotions. They have nightmares; they have fits. They imagine their livers failing, their marrow melting, their souls suppurating. They are maddened by lust. In the words of critic Mario Praz, the literature of the turn of the century witnessed an "extraordinary conflagration of cerebral lechery," particularly of sadomasochism, and the Hofmannsthal/Strauss *Elektra* is a fine example. In Electra's mind, sex and violence are one. She pictures her mother copulating on a bed of corpses. She imagines the gods raping humankind ("They drive themselves deep into us like a sword's sharp blade"). In one grotesque scene, she seems ready to rape her sister. Above all, she remembers her dead father in sexual terms. What in Sophocles were mild suggestions of incestuous feeling now become lurid avowals, as Electra tells the horrified Orestes how, when she would delight in her body at nighttime, her father's death cries would echo round her bedside.

Hofmannsthal had read Freud, but in a way he made an advance on Freudian theory. To account for the sexual origins of neurosis, Freud had proposed only an Oedipus complex. With the male-

continued on page 70

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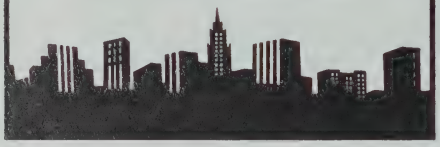
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wrappers, the cough drops can be found in dispensers on the main floor, box tier, and balcony and gallery levels of Orchestra Hall.

Refreshments
Alcoholic beverages, soft drinks, and sweets are sold on the main, box, fifth, and sixth floors. Refreshments are not permitted in the seating areas. Proceeds benefit the Chicago Symphony Orchestra.

Medical Emergencies
A doctor is in attendance at most concerts. In case of a medical emergency, patrons should contact the nearest usher.

Box Office
The Box Office is located at the north end of the main floor outer lobby. Hours are from 10:00 A.M. to 6:00 P.M. Monday through Saturday, and from 12:00 M. to 4:00 P.M. on Sunday. The Box Office remains open on performance days until after intermission.

Symphony Store
Located at 224 South Michigan, one door south of Orchestra Hall, the Symphony Store offers Chicago Symphony Orchestra CDs, posters, and commemorative items in addition to a wide variety of music-related gifts, jewelry, and books. *Please present your subscriber ID card for a 10% discount.* Store hours are Monday through Friday from 10:00 A.M. until 6:00 P.M.; Sunday from 12:00 M. until 5:00 P.M.; and until performance time on concert evenings. In addition, sales counters can be found in the inner lobby and on the fifth floor of Orchestra Hall. Call the store at (312) 435-6421 for additional information.

Latecomers
Latecomers are asked to remain in the lobbies until they can be seated by the ushers during the first convenient pause in the program. Latecomers may wish to listen to the concert over the monitors located on the main floor or fifth floor lobbies.

Patrons who must leave before the end of the concert are requested to do so between program works so as not to disturb others. They cannot be readmitted once the concert is in progress.

Smoking
Smoking is not permitted in any public area of Orchestra Hall. Patrons who wish to smoke must do so outside the building. Thank you for your cooperation in making Orchestra Hall "smoke free."

Cameras and Tape Recorders
The use of still and video cameras and tape recorders is strictly prohibited at performances in Orchestra Hall. All such equipment should be checked with the house manager prior to entering the auditorium.

Electronic Beepers
Patrons wearing alarm watches and/or electronic paging systems are respectfully requested to turn them off before entering the concert hall. Please contact the house manager before entering the auditorium if emergency notification is required.

Cellular Phones
Telephone equipment should be checked with the house manager prior to entering the auditorium.

Age Restriction
Children eight years old and over are welcome at all Orchestra Hall events. Children of all ages are admitted to Family Concert Series performances.

Parking
Parking is available all evening weekdays and all day Sunday in the Grant Park garages.

TICKET INFORMATION

We've tried to make purchasing and exchanging tickets for Chicago Symphony and Orchestra Hall Presents concerts easier and more efficient than ever before. Our policies are outlined below.

HOW TO ORDER TICKETS

Single Tickets

Single tickets may be purchased by telephone or in person at the Orchestra Hall Box Office.

PhoneCharge

Use your Visa, Mastercard, or American Express Card to purchase tickets by calling PhoneCharge at (312) 435-6666. There is a $1.50 per ticket handling charge for each order. PhoneCharge hours are from 10:00 A.M. to 6:00 P.M. Monday through Saturday, and from 12:00 M. to 4:00 P.M. on Sunday.

Box Office

Tickets can be purchased by cash, check, or credit card at the Orchestra Hall Box Office. Box Office hours are from 10:00 A.M. to 6:00 P.M. Monday through Saturday and from 12:00 M. to 4:00 P.M. on Sunday. On concert days, the Box Office and PhoneCharge will be open until performance time.

There are no refunds or exchanges on single ticket purchases.

Group Sales

Groups of 15 or more receive discounts on selected concerts and may take advantage of our flexible reservation system, payment policies, and special assistance by ordering through our Group Sales Office. For more information or to reserve seats for your group, call Group Sales at (312) 435-2899.

HOW TO EXCHANGE TICKETS

for Subscribers Only

Tickets may be exchanged for another performance by returning them to the Box Office either in person or by mail any time up to 6:00 P.M. the day before the first concert date (either the date you wish to exchange from or the date you wish to attend, whichever comes first).

Because prices may vary from concert to concert and between seating sections, the performance you wish to attend may be priced differently from the one you are exchanging. If the cost is greater, simply pay the additional amount. (We do not offer a refund if the cost is less.) There may be some concerts for which exchanges are not possible. When making exchanges, please indicate two dates and two seating preferences.

There is no additional charge for this service. Exchanges cannot be made by telephone or accepted on the day of the performance. We do not offer refunds for subscription tickets.

Orchestra Hall Presents subscribers may exchange their tickets for any other Orchestra Hall Presents concert.

CUSTOMER SERVICE

To get solutions to your problems or special assistance, call our Customer Service Line at (312) 435-8117 on weekdays between 9:00 A.M. and 5:00 P.M.

Wheelchair Seating

Removable seats in the rear of the main floor make wheelchair access easy. Wheelchair patrons may purchase these tickets at 50% off the regular prices for themselves and one companion. Please call ahead when possible to reserve space. To purchase tickets and for more information on wheelchair seating, call PhoneCharge at (312) 435-6666 or stop by the Box Office.

dedication (ded-ə-kā-shen) *n.* a devoting or setting aside for a particular purpose

integrity (in-teg-rə-tē) *n.* firm adherence to a code of moral or artistic values

challenge (chal-ənj) *vt.* to arouse or stimulate when presented with difficulties



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TICKET DONATION HOT LINE

If you can't attend a concert and don't wish to exchange your tickets, you can give others the opportunity to enjoy the concert and help the Association by calling the Ticket Donation Hot Line at (312) 435-0012 to donate your seats. The amount of your donation will be acknowledged as a contribution in a statement issued at the beginning of each calendar year. Tickets also can be donated by mail or at the Box Office up to fifteen minutes before concert time.

STUDENT AND SENIOR CITIZEN DISCOUNTS

Groups

Groups of 15 or more students or senior citizens can receive discounted tickets to selected Friday matinee and Tuesday evening Chicago Symphony concerts as well as substantial discounts for Orchestra Hall Presents concerts. For more information, call Group Sales at (312) 435-2899.

Rush Tickets

Students enrolled in a degree program and senior citizens (62 and older) may purchase a ticket for the discounted price of $12.50 to all Chicago Symphony Orchestra and Orchestra Hall Presents concerts after 5:00 P.M. on the day of the performance (after 12:00 M. for matinees). Rush tickets are subject to availability and are offered at the discretion of management.

Valid identification must be presented before the ticket sale is completed. Only one ticket may be purchased per ID per person.

continued from page 62

centered thinking typical of his time, he believed that little girls' feelings about their fathers could be seen as a variation on little boys' feelings about their mothers. But in 1912, three years after the premiere of Strauss's opera, and possibly under its influence, Jung described what he called an "Electra complex." Twenty years later, we see both patterns floridly acted out in Eugene O'Neill's *Mourning Becomes Electra.* "You're my only girl!" Orin, the Orestes character, tells his mother. "You're the only man I'll ever love!" says Lavinia, the Electra character, to her father. When her parents go upstairs to bed, she stands beneath their bedroom window wringing her hands.

In this blatant image, Electra's literary career as a victim of sexual hysteria seems to have dead-ended, and it is hard not to breathe a sigh of relief. When she turns up again in Jean Giraudoux's 1937 *Electre,* her grievance is a symbol of political unrest—Giraudoux's response to the revolutionary politics of the thirties. More recently she has lent her name to another kind of political unrest, feminism. When Sylvia Plath spoke of the "Electra complex," she did not mean incest; she meant vengeance.

Actually, feminist writers should do more with this story. It is a textbook of sexual inequality, and not just as regards Electra's powerlessness. Clytemnestra's affair with Aegisthus is taken as a sin, but what of the fact that Agememnon returns from the war with his concubine Cassandra at his side? Did he expect Clytemnestra to make up the guest room for her? And what of Agamemnon's sacrifice of Iphigenia? This foul deed is committed, furthermore, in order to speed Agamemnon and his brother Menelaus to Troy, where they are headed in order to exterminate the Trojan people in retribution for the fact that Menelaus's wife Helen has run off with a Trojan prince. As Euripides, a feminist of sorts, has his Clytemnestra (Helen's sister) say to Electra, "If Menelaus had been raped from home on the sly, / should I have had to kill Orestes so my sister's / husband could be rescued? You think your father would / have borne it? He would have killed me."

But Electra stands for more than a female problem. She poses a human problem: How long does one hold on to a just grievance? As Yeats said, too long a sacrifice can make a stone of the heart. On the other hand too short a sacrifice—too quick a peace with one's enemies—can seem to wink at injustice and pull the moral ground out from under everyone's feet. But anger is exhausting, and exhausts itself. Eventually, what people want is peace, a life. However much innocent blood has been shed, they sicken of blood. This was Hamlet's problem, and today it is no doubt a problem for many people in the Middle East. Electra is a symbol of unrelenting grievance, grievance that goes on pointing the finger long after everyone else has given up and gone to dinner, and the various guises in which she has appeared in Western literature, some noble, some sex-mad and neurotic, are projections of our mixed feelings about that kind of immovable purpose.

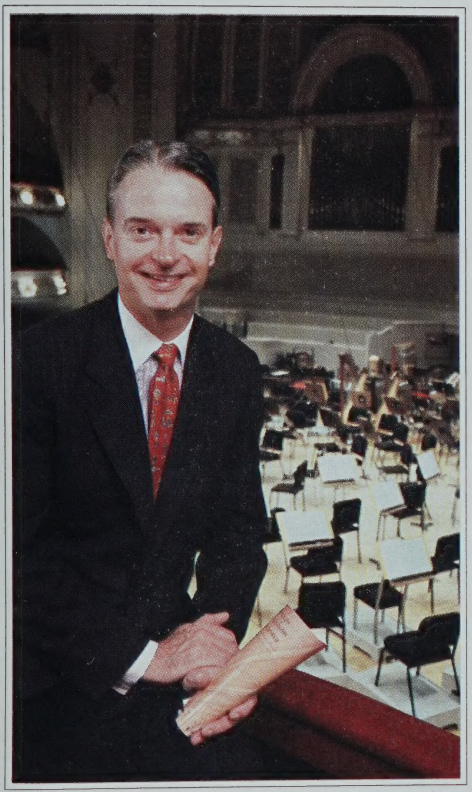
Electra stands for more than a female problem. She poses a human problem: How long does one hold on to a just grievance? As Yeats said, too long a sacrifice can make a stone of the heart.

Joan Acocella has written on dance and other arts for The Village Voice, Art in America, *and* The New Yorker, *and is the author of* Mark Morris *(Farrar, Straus & Giroux).*

Translations quoted above: Richmond Lattimore (Aeschylus), David Grene (Sophocles), Emily Townsend Vermeule (Euripedes), Anthony Hose (Hofmannsthal).

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